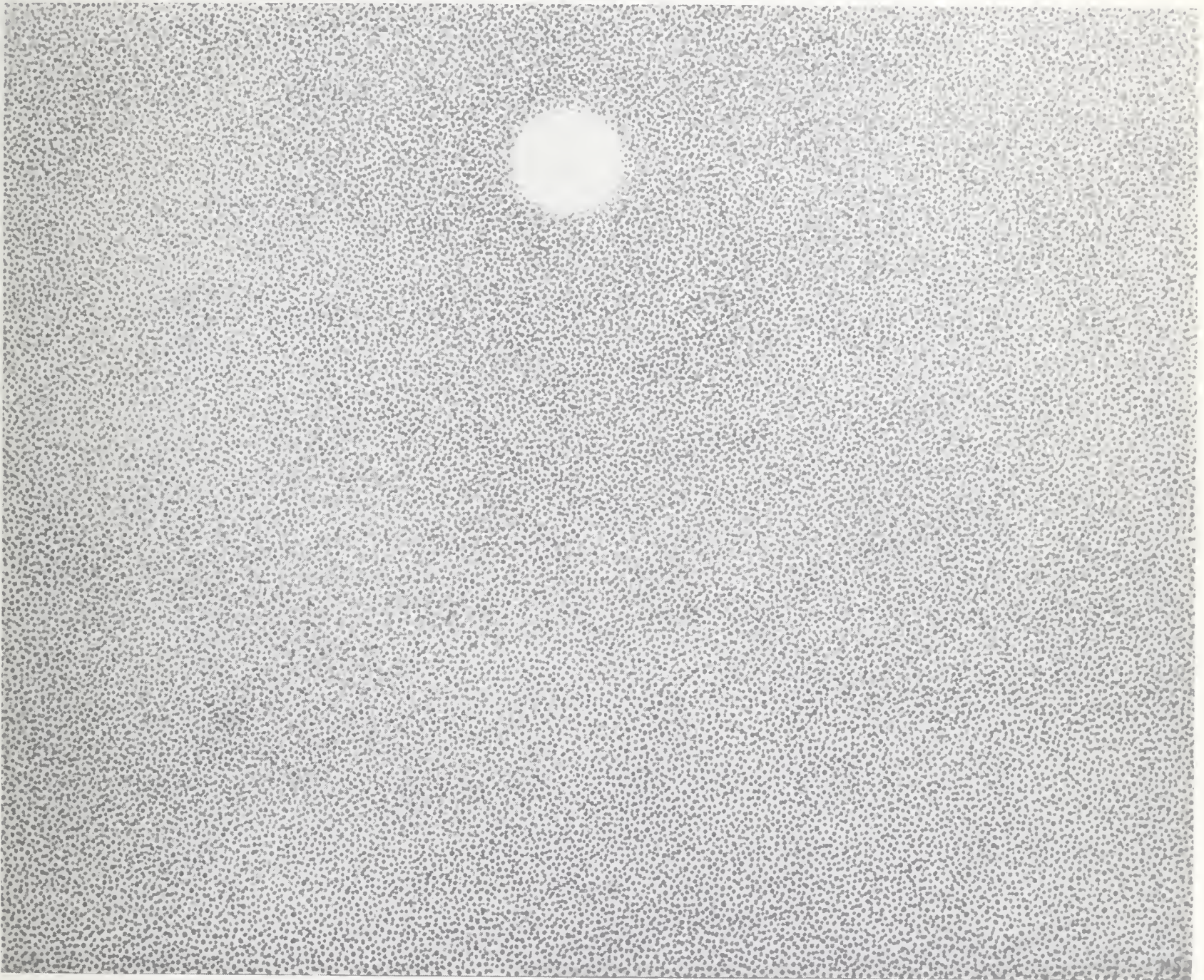


manfred schwartz



etretat and celestials

In the ten years before his death (on November 7, 1970) Manfred Schwartz's painting went through a transformation. Abandoning the expressionist vocabulary of his earlier work, he produced a series of pointillist canvases in which the suggestion of natural forms float evanescently, sometimes taking on abstract configurations, sometimes melting imperceptibly into a web of color.

The French coastal village of Etretat played an important role in this development. Its cliffs, its sweep of pebble beaches, its gleaming tides caught his imagination with their strong or subtle patterns; he saw them directly and he saw them through his memory of all the artists who had painted there before—from Inness to Monet.

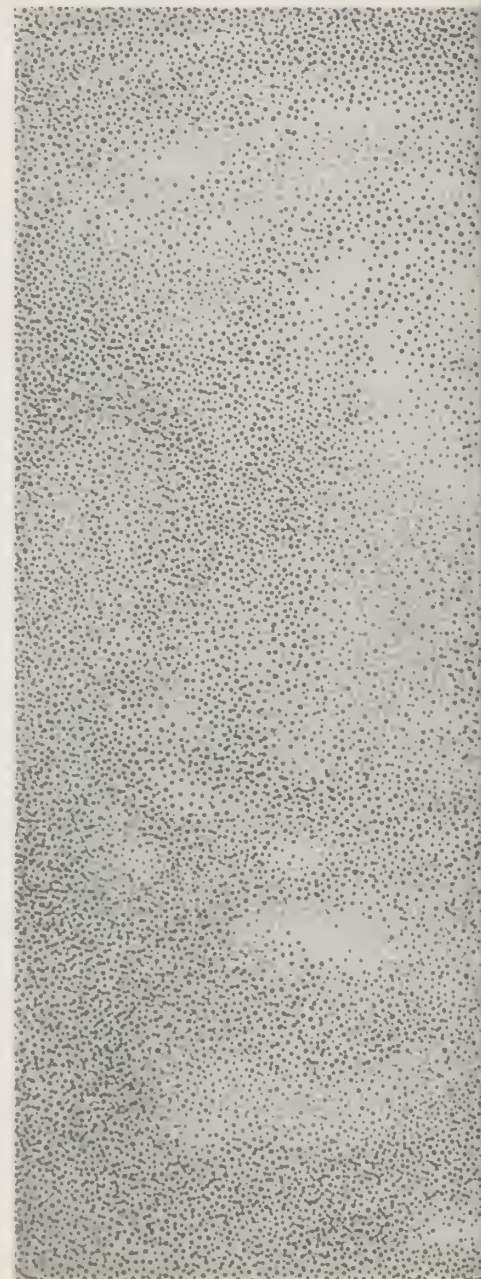
"I wanted these canvases to breathe easily," Schwatz wrote (in his book *Etretat*), "to be far from the reach of effect and melodrama. I wanted their pulse to beat freely since the living pulse is more important than the image. The image is quickly absorbed; what matters is what remains after that—the living being of any work. It was the pulse of color and the pulse of nature that I aimed for."

While images of tide, beach and rivulet are plainly discernible in some of these paintings, they disappear almost entirely from others and we are left with a shimmering, breathing surface which does indeed seem to pulse in the eye. This refinement was carried even further in the artist's last works, which he called *Celestials* because their starting point was the visual reality of sky and stars. But again it is those canvases which absorb the original imagery and transform it into a mysteriously different truth that affect us most powerfully.

In their ultimate reduction these paintings become skeins of subdued color with a life of their own. "To me," Schwartz noted, "color is light; light is established by means of greater or lesser intensity of color, and light, in turn, establishes the visual resonance we recognize as color. . . . The process of establishing color does not depend on pigmentation. Color is not color until it arrives at a degree of resonance that might actually be described as 'audible'."

Audible color, form refined into pulse and vibration—this is the inner structure of these sensuous and lovely paintings of Manfred Schwartz's last years.

John I. H. Baur





MANFRED SCHWARTZ

Born in Lodz, Poland, November 11, 1909. Died November 7, 1970. Educated at the Sorbonne and the Académie de la Grande Chaumière in Paris. Studied at the Art Students League and the National Academy of Design. Worked with John Sloan, Bridgeman, and Hawthorne.

One Man Shows

Lillienfeld, 1940, 1941, 1942, 1943

Durand Ruel, 1946, 1947, 1949

Otto Gerson (Fine Arts Associates) 1953, 1955, 1956, 1957, 1958

Albert Landry, 1962, 1963

Brooklyn Museum, Retrospective, 1961

Author: "Etretat: An Artist's Theme and Development," 1966.

Permanent Collections:

The Brooklyn Museum

Solomon R. Guggenheim Museum

The Metropolitan Museum of Art

The Museum of Modern Art

University of Minnesota University Gallery

New School for Social Research Art Center

The Newark Museum

New York Public Library

Philadelphia Museum of Art

Whitney Museum of American Art

Exhibited At:

Albright-Knox Art Gallery

Cincinnati Art Museum

Corcoran Gallery of Art

Wadsworth Atheneum

Institute of Contemporary Art, Boston

Joslyn Art Museum

Los Angeles County Museum of Art

Milwaukee Art Center

The Museum of Modern Art

Riverside Museum

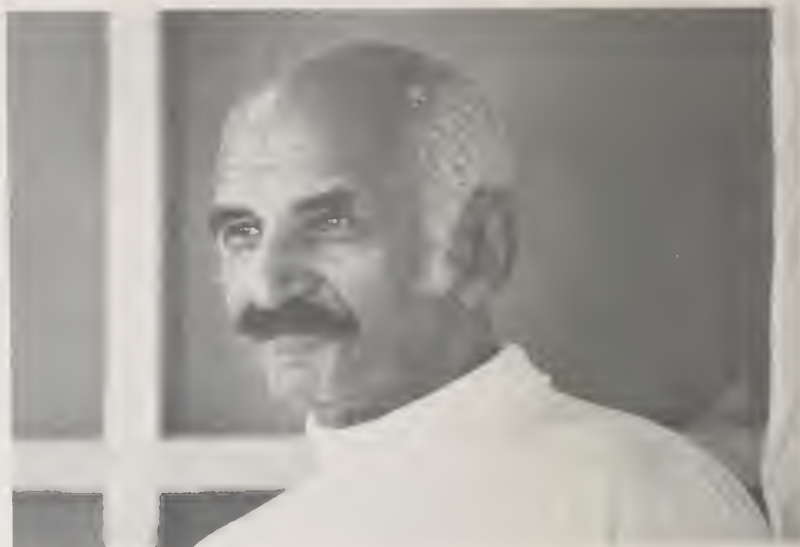
Virginia Museum of Fine Arts

Pennsylvania Academy of the Fine Arts

Whitney Museum of American Art

Wildenstein Galleries

Yale University Art Gallery



Awards:

Critic's Choice, 1947

Hallmark Art Award, 1949

Silvermine Guild Award, 1965, 1967

Sesnam Gold Medal, 1968

Catalogue (oil on canvas)

1. *Celestial*. 1970. 80 x 140

2. *Sombre Planet*. 1969. 80 x 50

3. *Rivulet*. 1961-62. 80 x 50

4. *Beach Horizontals*. 1961. 80 x 50

5. *Beach Expanse*. 1962. 36 x 50

6. *Rivulet*. 1964. 60 x 50

7. *Central Sun*. 1968. 40 x 50

8. *Celestial*. 1969. 52 x 100

9. *Celestial*. 1969. 50 x 76

August 24-September 23, 1971

Whitney Museum of American Art

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